

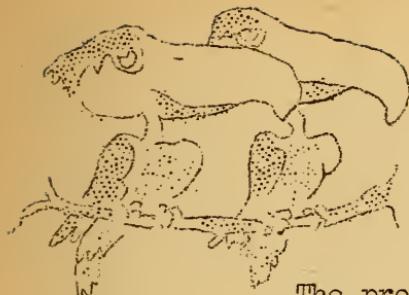
# NORTHERN JUNKET



DANCES  
VOL 6            OF            25<sup>¢</sup>  
NO 4            QUEBEC



## TAKE IT OR LEAVE IT



"DANCES OF QUEBEC" is our 2nd special issue on the dances of our Canadian neighbors. We'll try to do as well on the Dances of Ontario in an early issue.

The present issue called for a lot of translating from French into English. The mistakes thus made - and there must be some - are mistakes of ignorance and not of intent.

My warm personal thanks to Michel Cartier, Bob Hill and Ellen Reid, all of Montreal for their interesting material and to Michel for permission to translate from his interesting little magazine "QUES'KIA?" Also to Rod Lafarge for permission to include some typical French Canadian squares from his book "SQUARES GALORE".

And, lastly, to William Mitchell, Herb Warren and Lorette Dumas Piper for their very great assistance in checking over the French-English translations.

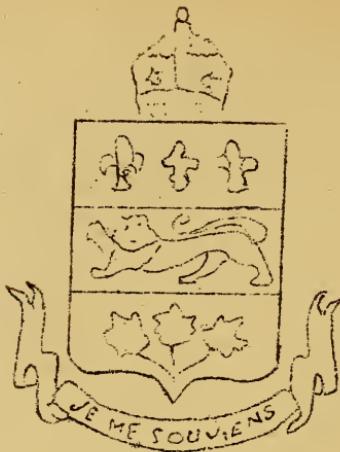
Best of all, I have enough material left over for another issue of French Canadian folklore & songs as well as fiddle music.

Somebody, sometime, will write a history of square dance music and when that is done you will find it contains many examples of Canadian fiddle tunes.

It is my personal opinion that the best square dance fiddlers in the world are to be found in Canada.

Sincerely

Ralph



# LA PROVINCE DE QUEBEC

The Province of Quebec is the cradle of Christian civilization in the north of the American Continent. More than 400 years ago, Jacques Cartier, French explorer, took possession of Canada and erected a cross as a symbol. Eventually, the cross, the fleurs de lis, the white and blue colours figured in many historical events in America.

In a little over an hour by air line from New York or Boston, just overnight by train or in a day's drive, vacation visitors to La Province de Quebec can move into a delightful French atmosphere without leaving this continent.

Montreal, the metropolis of the Province, is the second greatest French language city in the world, with more than 90 percent of the 1,700,000 population speaking French as their natural tongue.

Less than 200 miles down the St. Lawrence, the city of Quebec is even more French and more picturesque. Montreal has the tall office buildings, the gay Latin night clubs with headline acts from Paris, the great parks, the living French theater and the leading stars of French radio and television. In the city of Quebec, however, there is the relaxed gentility of an Old World charm that refuses to be modernized. Quebec city is serene behind the old grey stone city walls the French soldiers built centuries ago. Modern cars and buses climb the steep narrow, cobbled streets, for comfort is important to the Gallic spirit, but the Quebecois prefer good restaurants and fine wine cellars to skyscrapers.

The French character of Quebec has quite an impact on first-time visitors to the Province with its 5,000,000 inhabitants. From a distance, Montreal, for instance, looks just like any other North American cities; but everywhere there are French touches, not only in the architecture, which is often pure Normandy but in the signs and neon banners printed in French.

It is a surprise too, to switch on the radio and find you have tuned in to one of the seven French language stations in the immediate Montreal area. It is the same on television. Many of the Quebec television shows are telecast later in France. Montreal and Quebec city newsstands, of course, also carry *Paris-Match*, *Brigitte*, and many other French publications from Europe.

French is the language of the streets in Montreal and the other cities, towns and villages of Quebec.

There is a definite French atmosphere to the whole of the Province de Quebec, where even your fishing guide will turn up in a jaunty beret.

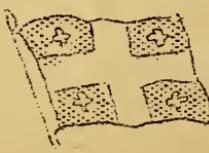
English is the courtesy language, for most of the Quebec folk in regular contact with travelers and vacation visitors speak or understand English well enough to get along famously with their guests.

This year has special significance for the city of Quebec, for the original fortress commanding the St Lawrence here was founded by Sieur Samuel de Champlain in 1608. To mark the 350th anniversary, the people of Quebec will celebrate throughout the summer, with a great fireworks display on July 3 and a civic dinner. Other attractions over the warm months include parades, dancing in the streets, and special exhibits at the city hall.

The Gaspe, that giant section of territory south east of Quebec that is almost an island, dominates the Gulf of St Lawrence and the river through its massive mountains, tip of the Appalachian chain. Thus bordered north and east the Gaspe slopes southwards as far as the Baie des Chaleurs. About 165 miles in length and 87 miles in width at its widest point, the Peninsula has an area of about 9,000 square miles - larger than the state of Massachusetts.

Land beyond comparison, with beauty ranging from the grandiose to the picturesque, Gaspe, at the start of its four hundred years of history, was where the cross that opened North America to Christian civilization was planted. Its people, deeply attached to their religion, preserve those ancient traditions which are not the least of Gaspe's many attractions.

Of great interest, to New Englanders at least, - the Eastern Townships. Set between the American frontier and le Saint Laurent they are a land of great beauty; lakes and streams in park-like country; the majesty of the hardwoods region known as Les Bois Francs; everywhere grand scenery enshrining some of the Province's best play spots; and in the fall, the tapestry of Quebec maples in their blazing autumn colorings.





# TOUT LE MONDE EN PLACE

by BOB HILL

The French Canadians are a square dancing people, born and bred to the music of the fiddle, and to the joys of song and dance. What is more, they have a square dance which is probably the truest folk dance form left intact on the continent. Completely traditional, unaltered, unadulterated, and free from the well-meaning but destructive tamperings of self-styled "authorities", who would "better" square dancing - these dances exist today as they did a hundred years ago. Contagious in their simplicity and "joie de vivre" yet rich, complex, and inexhaustible in lore and tradition, these "Sets Canadien" flourish today in full acceptance, strength, and public favor, as indeed they have since the earliest days of North American settlement.

First, let's create the proper atmosphere for these dances which follow. The keynote is fun, simplicity, and individual dancing skill, as opposed to organized "floor pawing" as Ralph Page so ably describes it. Good Canadian dancers are expert at clogging, or tapping and stepping to the fiddle music; can swing like nobody's business, and seem to exude loose-jointed rhythm from every limb of their bodies.

The dance figures are executed in a relaxed, unhurried manner. The tempo of the music is slow, but the rhythm is destructive, and the dancer has plenty of time to exhibit his individual interpretations or

"show-off" steps.

There is no caller, and you frantically look for one. Be of good cheer, for one will invariably turn up as one of the dancers in your set, either male or female, who will call the changes, or will at least set the example by leading through the desired figure the first time. Your set dances its chosen figure regardless of what the other sets are doing. Most of the figures are the essence of simplicity - the joy being in the manner in which the figures are danced, rather than in the high-speed manipulations of eight people through every conceivable permutation conjured up by a green, mike-happy caller. You hear the music for the first time in your square dancing history, and more remarkable, you are left humming the tune. You lose that "hunted dog" expression which you have when you strive to keep up with a "top-notch caller". You talk with your partner as you dance. You have time to dance. You laugh. You are enjoying yourself. You are dancing a Set Canadien!



Here are a few of the calls. You will probably recognize them as their spelling is much the same as their English equivalents. The difference is in the way they are done. Remember also, that the translation is not literal, but meaningful.

SALUEZ VOTRE COMPAGNIE - Salute or honour your partner.  
LES COINS PAREILLEMENT - Corners the same.

TOUS PAR LES MAINS - Everybody by the hands. Join Hands  
UN DEMI TOUR A GAUCH - Halfway round to the left.  
SUR L'AUTRE COTE VOUS ETES TROMPE - The other way you are mistaken.

UN DEMI TOUR A DROITE - Halfway round to the right.

PRENEZ VOTRE PLACE - Take your place or home position.

A LA MAIN GAUCHE VOTRE COIN - Sound like "allemand left"? Well, it is.

A LA MAIN DROITE VOTRE COMPAGNIE - Allemande right your partner.

A LA MAIN GAUCHE ENCORE UNE FOIS - Allemande left a GRANDE CHAIN, TOUS PAR LES MAINS - Grand chain all by the hands. Grand right and left.

TOUT LE MONDE BALANCE ET PUIS TOUT LE MONDE DANSE - Here's where we really go to town. "Balance" means to clog or jig to your partner. If you ever learned any tap dancing steps, now's the time to try them out. After the balance comes the swing.

SWING LA BAQUAISSE DANS LA COIN DE LA BOITE A BOIS

"Swing the big thing in the corner of the wood box" Here's how: Stand face to face with your partner; the inside of your right foot goes next to the inside of her right foot. Don't bend your right leg. Put your right hand at the small of her back and your left hand a little higher. She will make herself comfortable by placing her hands on your arms, shoulders, or around your neck. Do not stand side by side. Do not lean away from each other. Stand straight. Your weight at all times is centered down your straight right leg to your right foot. You will find this very awkward at first, especially the placement of the feet, but once you learn to swing this way, you have discovered the easiest, most relaxed, natural swing possible. The Canadiens often swing through 64 bars of music, all as a matter of course. The trick is to learn to move your right foot around with you, backward and to the left as you swing. This will make room for your partner's foot as she swings, and you will not trip. Also, you can swing on a dime, and swing at very close quarters with your partner.

PROMENEZ VOUS, MES PETITS ENFANTS - Three guesses! Just put your arm around her waist and promenade - she will probably put her left hand on your shoulder. If you can clog your way around, go to it.

You have just completed "les preliminaires" or the introduction, and are now ready to swing into the actual figure. I have selected three changes which have very familiar English counterparts, so that the fledgling French caller will at least know what he is calling about, even if he doesn't understand what he is talking about.



### LA PREMIERE CHANGE

**LES PREMIERES COUPLES BALANCENT, PUIS LES DEUX COUPLES DANSENT** - Head couples balance & swing as described.

**TROIS POIDS D'AVANT, TROIS POIDS D'ARRIERE** - Forward three steps and back.

**LA PASS DES DAMES, LA PASS DES MONSEURS** - Ladies pass or cross, and gents cross. Like a right and left with the ladies leading off.

**SUR L'AUTRE COTE, VOUS ETES TROMPE** - Right and left back, you're going the wrong way.

**CHAINE DES DAMES, CHANGES VOTRE COMPAGNIE, DEUX COUPLES BALANCENT, ET PUIS DEUX COUPLES DANSENT** - Chain the ladies, change partners, and two couples balance & two couples swing.

**PROMENEZ VOUS TOUT D'LA TOUR DE LA CUISINE** - Promenade all around the kitchen.

**PRENDS LA TIENNE, PUIS LAISSE LA MIEILLE**

**PUIS TOUT LE MONDE BALANCE ET PUIS TOUT LE MONDE DANSE** - Take your own leave mine along, and everybody balance and everybody swing.

Repeat for side "deuxiemes" couples.

### LA DEUXIEME CHANGE

**PREMIER COUPLE PRESENTEZ** - First couple out

**TROIS POIDS D'AVANT, TROIS POIDS D'ARRIERE** - Three steps forward, three steps back.

**TROIS POIDS D'AVANT, PASSE PAR SIX** - Three steps forward and pass through six (Cut off six).

**BALANCEZ IA, ET SWINGNEZ IA** - Balance, and swing.

**PASSEZ PAR QUATRE** - Pass through four (Cut off four).

BALANCEZ ET SWING' ENCORE - Balance and swing again.  
 PASSEZ PAR DEUX - Pass through two (Cut off two).  
 TOUT LE MONDE BALANCE ET PUIS TOUT LE MONDE DANSE  
 OTE TA CAPINE ET SWING MARCELLINE, PUIS OTE TON JUPON  
 ET SWING MADELON - Everybody balance and everybody  
 swing. Take off your cap and swing Marcelline, then  
 take off your jacket and swing Madelon.  
 Repeat for "deuxieme, troisieme, et quatrieme" couples

#### LE BREAKDOWN

TOUS PAR LES MAINS, EN REFOUANT - All join hands and  
 into a bunch in the center.  
 FOULEZ BIEN FORTE ENCORE UNE FOIS  
 LES ANGES AU MILIEU, LES HOMMES AUTOUR COMME DES VAU-  
 TOURS - Into the middle again very loudly. The angels  
 in the middle, the men around the outsides like vul-  
 tures. Note: It is impossible to capture the flavour  
 and character of the calls in English.  
 BALANCEZ A VOTRE PETIT COEUR  
 ET SWING' SI SOEUR AVEC ARDEUR - Balance to your  
 little sweetheart, then swing her sister with great  
 ardour.  
 PROMENEZ VOUS, PAS TROP FORTE, ELLE A MAL A SON PETIT  
 COEUR, PUIS PRÉNEZ VOTRE PLACE POUR SUIVRE LES RÈGLES-  
 MENTS - Promenade, but not too hard. Her little heart  
 isn't too good. Take your place in order to follow the  
 rules.  
 Repeat three more times.

#### RECOMMENDED MUSIC FOR SETS CANADIEN

Michael Herman Folk Dancer Series  
 Bob Hill & His Orchestra

St. Anne's Reel MH 1505      La Bastringue MH 1506  
 Reel de Charlebois MH 1509      Bob's Double Clog MH 1507  
 Big John McNeil MH 1511      Maple Leaf Jig MH 1508  
 Ronfleuse Gobeil MH 1510





# SCHOOL DANCE PROGRAMME IN MONTREAL

by EILEEN REID

Ass't Supervisor of Physical Education Protestant School Board of Greater Montreal

In Montreal, rhythms and simple dances are taught in kindergarten. We are fortunate in having large gymnasiums in our elementary schools in which all primary grades have two 30 minute lessons per week. The schools are supplied with Bogen Record Players with variable speed control and microphone input, and early in the programme, the children learn to listen to the instructions being called at the same time as the music. For the youngest children the calls would be "skip anywhere by yourself", "skip anywhere with a partner", "skip in a circle with a partner", "walk with a partner" "join two hands and skip around your partner", "walk in a single circle".

The children quickly learn that "all join hands" means walk in a single circle and "promenade" means walk side by side in a double circle.

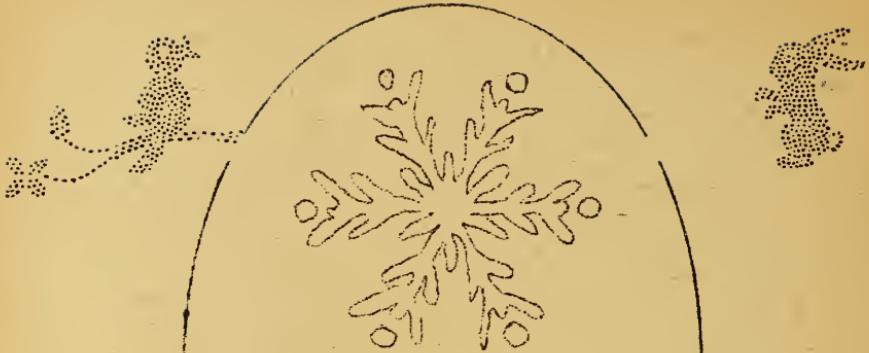
After the children are familiar with simple basic formations, folk dances, using these basic skills are introduced. "Shoemakers Dance", "Dance of Greeting", "Kinderpolka" and "Oh Susanna" are favourites. Dances are often simplified for this age group, for example, instead of a grand chain, a double circle formation is used with the outside circle moving forward the necessary number of places. "Bingo" has been adapted for the younger groups and has proved popular with all ages.

Squares are introduced about the Grade III level, beginning with "Hinky Dinky; Pop Goes the Weasel" and "Solomon Levi". In Grades VI to XI the children are doing advances squares, more difficult folk dancing, and beginning social dancing with the waltz, foxtrot and two-step. The majority of our classes are mixed and there is usually no difficulty with the boy-girl situation.

Once a year, the elementary schools will have a dancing programme all afternoon, to which Mr Lang is invited as the guest caller, and groups of 150-200 boys and girls come to the gym for an hours' dancing. This is a gay event and the boys dress in their plaid shirts and the girls turn out in their fullest skirts and crinolines. Such is the enthusiasm for the dancing programme that often during the winter months, the teacher will place the Bogen speaker at the classroom window and the children will dance in the snow-covered playground at recess time. The tunes are always so familiar that they are able to sing their own calls.

Thanks to the indefatigable energy and enthusiasm of Jack Lang, there is no doubt that dancing in our schools is here to stay.





### GREEN BAY Wisconsin

The Green Bay(Wisconsin)Square Dance Club, a Recreation Department sponsored activity, will stage it's 13th annual jamboree on Sunday, June 29, at WBAY-TV Studio 1. The day will also include meetings of the Wisconsin Square Dance Leaders Council and Square Dance Association of Wisconsin, with visiting callers and dancers participating in the jamhoree which follows the meetings. The Callers meeting will convene at 10:30 A.M. The S.D.A.W. Council meeting will begin at 1:00 P.M. The jamboree will begin at 2:00 and end at 5 o'clock.

Green Bay, a city founded in 1634, and early mid-west fur trading center is located at the bottom of Wisconsin's prosperous industrial Fox River Valley and at the time of the pioneers, was a base from which all transportation across the Wisconsin Territory to the Mississippi, supplies and governmental control emanated.

The dances of the early settlers were of French origination, and local ballrooms were the scene of many a minuet and cotillion. Square dancing followed much later with the influx of eastern settlers to the area. Square dancing in the last century was enjoyed in the rural areas with some small bit of it in the public dance halls in the urban area.

During the period from World War I to 1945, except for some square dancing in the rural town hall or school house, it had become practically unknown in the city until the spring of 1945, when it was sponsored by the Green Bay Recreation Department.

The dancers participating in the Recreation Department's effort were very appreciative. In only a few months time they took over the financing of the movement and paid their own way. Each time there was a sufficient amount of surplus funds on hand, they made a purchase of some needed equipment and gave it to the Department. In six years, \$3,000 was returned to the Recreation Department in this way, and it was the only adult group under such sponsorship which ever returned their profits to their sponsors. Besides these returns for recreational purposes, the club also donated another \$3,000 for charitable purposes from profits derived from special events. All activities were always open to the public at low admission fees. Live music always provided the musical background.

Folks who came to see what was going on, soon found themselves drawn into the dance by some dancer who was an acquaintance or neighbor of theirs. Breaking in was a simple process of learning a few easy basics needed to have relaxing and spontaneous fun in executing the old-time traditional dances such as Virginia Reel, Dip and Dive, Take a Peek, Forward and Cast Off Six, Texas Star, Ocean Wave, Buffalo Gal and many others, plus a goodly number of folk dances, circular two-step, waltz, march, schottische, polka and others. The dances lasted for four hours, and everyone stayed until quitting time. The admission charge, with 6 piece orchestra, was \$0.33 plus \$0.07 Federal tax.

Since 1951, club attendance has dwindled. Many new clubs have sprung up who wanted trained dancers only. The poor guy who was out for a night of simple fun has shunted back to the card table - he doesn't belong. Unless he knows all of the A B C's through the Z's, he's out of it entirely and has, in many cases, been eased out by means of a very cool shoulder, snide remark or

ivy stare - something that never belonged in the dance fun of the American people who are supposedly a democratic people.

Despite a constant enticement of it's dancers to other groups, the club has managed to carry on it's promotional policy and continues to take all comers, teach them and prepare them for whatever dancing they may do after leaving the group. It might be added that there is quite a demand for them. Continued existence of the club also means a continuation of activity for other groups and the Green Bay Square Dance Club is proud of the fact that their activity is still a center for promotion of the square dance in the community.

The club has staged 650 regular programs to date - plus this number were approximately 100 special and unscheduled programs. It was also a Charter Member of the Wisconsin Square Dance Association and profits from its Square Dance Ass'n sponsored jamborees were, at first, turned over to the new organization's treasury in order to help it get on it's feet financially. Income from others was used to provide square dance materials for schools and to finance special programs for teen-agers.

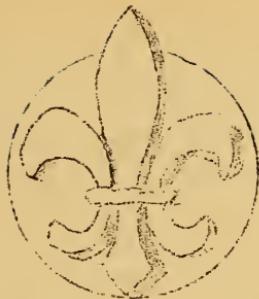
The club is going all-out to make the June 29 jamboree a huge success and any dancer from other areas who happens to be in Wisconsin at that time, is cordially invited to join in on the fun.

#### \*\*\*\*\* DANCES FROM WOODLAND

Greatly enlarged and revised edition. Contains calls for 43 dances and 63 tunes, mostly in forms not generally known. \$1.00 postpaid from:

Norman Cazden, 84 Keeler Ave. Bridgeport, Conn.

\*\*\*\*\*  
TED SANNELLA, 60 Cary Ave. Lexington 73, Mass., has a full line of FOLK DANCER LABEL RECORDINGS. The BEST in folk and square dance records.  
\*\*\*\*\*



## GLOSSAIRE

## DE CALLS                  ET FIGURES

Ce GLOSSAIRE est forcement incomplet. Mais nous croyons qu'il est essentiel.

Translated from QUES'KIA  
# 9-10

### BAJANCER (Balance. Set to partner.)

Inactive couples take steps together from right to left in place, in order not to lose the rhythm of the dance and to show interest toward those who are dancing(actives)during this time. With the call "Tout le monde balance et....." face partner, extend right hand to her and take some fanciful steps, or step on right foot, swing left over right, step on left foot, swing right over left. These steps are by way of bowing and introducing ones partner.

### CHAINE DES DAMES (square dance)

The lady dancer gives her right hand to the opposite lady and places her left hand in the left hand of the man who places his right hand around the waist of the lady dancer, has her turn around him in order to have her return to the inside of the set. The lady dancers return to their partners in the same manner.

CHAINE DES DAMES (a 4 personnes)(for 4 persons)

Same as American "Ladies grand chain".

CHAINE DES DAMES (dans le quadrille)

The designated ladies pass through the dance(group) using steps together. They make a turn of the opposite gentleman, bow to him(often by balancing)and recross through the dance in order to return to their places.

CHANGER DE COTE (Changing direction)

When the couples proceed "SCH" (CCW) around the dance at the call "changer de cote", they pivot inwardly - toward the inside of the couple - so that the gentleman is still on the inside of the circle and the lady on the outside.

CROCHET (AU GAUCHE OU DROIT) Reel by the left or right.

Reel partner or lady or gentleman designated once around by the right or left elbow.

DEMI TOUR (FAIRE UN) (Make a half turn)

Change direction so as to retrace one's steps.

ETOILE (MOULINET, CROIX) Star

Same as American "star" figure.

FEMMES AU MILIEU, HOMMES AUTOOUR ( Ladies in the middle men outside.)

The lady dancers stand with their backs to the center and the men turn around them CCW using marching steps in unison.

GRANDE CHAINE. Large chain (American style, sometimes Canadien).

Partners face each other, give their right hand to each other, pass to the next giving the left hand and to the following dancer, giving right hand etc.

N.B. The "large chain" is always made in the same direction, that is to say, the men move CCW and the ladies move CW, unless the opposite is explicitly asked for by a call.

GRANDE CHAINE ( Americain, quelquefois Canadien)

Left hand to your corner, turn with her and continue the large chain until you meet your partner. In square dances when having returned to the station opposite you meet your partner again, you take her back to your home position in Varsouvienne position.

(Canadien) When you meet your partner, you bow and continue the chain until back to your home position.

MAIN GAUCHE AU COIN (Left hand to the corner)

Give your left hand to your corner, walk around this corner lady in order to return to your partner and give her your right hand, for this call is usually followed by "Right hand to partner".

A LA MAIN GAUCHE - A LA MAIN DROIT

Simply give the hand designated to the person with whom one is to dance.

ET DES DEUX MAINS (and with both hands)

Give both hands to the designated person and walk around each other CW and once again CCW.

PASSEZ DESSOUS (Pass beneath)

The person or the couple designated pass beneath the arch formed by the raised hands of one or several couples.

PASSE DES DAMES (ou des hommes) (Ladies pass, or men)

This is done as the "chain" from which it comes. The ladies change places without touching each other's hands. One usually executes this figure again in order to return to original position. Same thing for the men.

PASSER ENTRE (Pass between)

The two couples come face to face. Partners let go each other's hands and pass through between the opposite couple, in such a way that the ladies pass on the inside, and the gentlemen on the outside.

PASSEZ TOUT DROIT (Pass straight ahead)

Call that is given when one desires to have a figure continue when normally it should end.

PIVOTER (Pivot, wheel, change direction)

The working couple has taken station on the opposite side. The gentleman gives his hand to his partner and turns half way around by turning to his left. The lady follows so as to be stationed to the right of the man. (Same as an American "courtesy turn".)

PRESENTER (Present)

The couples in question advance toward the center quickly, bow and move back to their stations more quickly.

PROMENEZ-VOUS - Like American "Promenade home".REFOUANT(EN)

All take hold of hands and advance to the center, bow and return to place. This figure is done in 8 steps. In Canadian dances, this is the only figure which is

done with marching steps.

QUEUE DU LOUP (The Wolf's Tail)

All join hands facing the center. The gentleman of the number 1 couple detaches himself from the number 4 couple, lifts his right arm in order to form an arch with his partner, passes beneath this arch. He returns toward the inside of the dance, passes beneath the arch formed between his partner and the gentleman of the number 2 couple, returns toward the inside.... until the end.

LA ROUE (The wheel)

The couple stands face to face, lady and gentleman hold hands. The gentleman extends his arms horizontally; raise the left arm and lower the right arm so that they are parallel, the body bent toward the left. The gentleman makes a complete turn with his arms, his body swings(pivots)and the couple returns face to face. The figure is done again in the opposite direction.

SALUER (Bow; salute)

The gentleman turns toward his partner, nods his head while bending his body very slightly. The lady, upon looking at her partner, slightly bends one leg backward.

TRAVESEZ DE L'AUTRE COTE (Cross from the other side)

Go to the position occupied by the opposite couple, either by passing between this couple, or by passing to the side of one or the other.



### THE ROUNDUP

FOLK DANCE INFORMATION

PUBLISHED BY THE FOLK DANCE FEDERATION OF MINNESOTA

NEWS OF MINNESOTA AND SURROUNDING TERRITORY

\$2.00 per year

Box 5425 Lake St. P.O. Minneapolis, Minnesota





Collected by

MICHEL CARTIER

THE CAPITAINE TROMPEUR  
 (The Deceitful Captain )  
 A Party Game

This dance is a group game that one frequently finds in the province. Generally it serves as an ending for a Canadian evening party. This version was found in Chicoutimi, P.Q.

Everybody in a circle with your partner.  
 The music begins (Any good reel).

The master of the house or the leader for the evening begins. He bows to his partner and swings her. Then he leaves her and goes to stand before another lady of his choice. He balances (jig steps) and pretends to swing her, but he dodges and moves on to another. He may go to as many ladies as he wishes. Choosing the one he really wants he balances her and

swings with her, then stands at her side, thus leaving his partner.

It is now the turn of this man who is now without a partner to do the same thing - pretend to balance and swing.

In this dance many things can happen; the prompt ladies can advance and thus force the boy to dance with her; they can also turn their back to him with a grimace if the man is too venturesome.

The dance comes to an end as soon as a lady who has been "stolen" once is "stolen" a second time. This is the real part: those who want to make the game last should watch attentively.

In order to do this dance well the people ought to know each other (family party for example) and be good actors. The circle should not be too large. The men profit from it by showing off their jig steps.

LA CARDUSE  
(from Saguenay Region, P.Q.)



This dance seems to be best known in the region of Lake St. John. As given here it is just as described by Mr Begin of Jonquiere.

Music recommended: "Brampton Breakdown".

Square of 4 couples

Le Cardage (carding, i.e. as of wool) This figure is a double galop. The couples face each other while holding both hands.

The uneven couples (head couples) 4 chassez steps to the center.

4 chassez steps back to place.

8 chassez steps across the set to opposite place, men passing back to back.

4 chassez steps to the center

4 chassez steps back to place

8 chasses steps across to your own place.

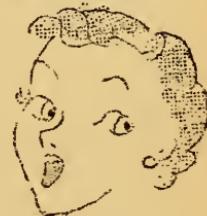
The even couples (side couples) do the same

Here is the dance.

1. Le cardage
2. Men right hand star, circle with 8 marching steps  
then left hand star back to place with 8 steps.
3. Le cardage
4. Ladies right hand star, circle with 8 marching steps  
then left hand star back to place with 8 steps.
5. Le cardage
6. The men join hands and circle four hands round to  
the left 8 marching steps, then back to the right.  
This figure is sometimes called "the four black hands"
7. Le cardage
8. The ladies join hands and circle four hands around  
to the left with 8 marching steps, then back to the  
right. This figure is sometimes called "the four  
white hands".
9. All swing partners. The gentlemen swings each lady  
twice in turn.

Repeat entire dance if desired.

#### THE BRIDE'S ROUND DANCE



This dance was located at Mistassini where it was used at marriage receptions. It is not one of the regional dances usually associated with Lake Saint John for one can find it under different versions and names at Hull and at Sherbrooke. It also exists under the title of "Canadian Lancers" at Toronto, and in the form of a folklore round dance in Central France. It appears to have come from the Lanciers. (Located by R. Rousseau in Mistassini in July, 1955).

Suggested music: Any good jig.

All join hands and circle halfway round to the left  
Then circle back to place  
The first couple stands aside and the other couples  
station themselves behind the first couple in a line.

The men in single file circle the ladies  
 All make one step forward, and one step back  
 The gentlemen and ladies separate in single file, each  
 on his own side, to do to the other end of the dance  
 and return to position arm in arm.

The two lines separate and stand facing each other in  
 two lines. The girls join hands.

Presentez (forward and back)

Again, then pass through, left shoulder to left shoul-  
 der.

All bow and then swing partners.

The first couple moves to take position at the end  
 of the line, and the second couple becomes the first.  
 The dance continues as long as desired.

GIGUE A 6  
 (Dance for 6)



One of the most beautiful little dances we have come  
 across to date. It is called "The Six" or "Gigue a six"  
 because six people can dance it. This dance has been  
 danced in the region for thirty years at least, and  
 the people say that it is a cotillion. It used to be a  
 terror for the violinists, for it was so popular that  
 folks used to dance it for the greatest length of time.

Suggested music: "Dundee Hornpipe"

Three couples line up, partners facing each other.

First couple balances and swings

Each on his own side of the formation the man and lady  
 pass to the other end of the line.

Passing on the outside of the lines, each on his own  
 side, they clasp hands after having reached the end of  
 the formation and pass under the bridge formed by the  
 2nd and 3rd couples.

Having returned to their places the first couple bal-  
 ances and swings.

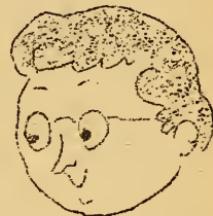
During this time couples 2 and 3 still keep their  
 bridge.

The first couple again passes beneath the bridge and assumes position three in the lines.

The second couple having become the first couple now Balance and .....

SET de ST. ADELE  
( Square of 4 couples )

Part 1 - The Presentation



First man walks across the set to third lady, salute, turn around, comes back to his place, balance and swings his lady

Men 2, 3, & 4 do the same figure.

Part 2. - The Visit

Couples 1 and 3 present and exchange places.  
Same couples present again and return to places. Each time they bow as they pass by.

Couples 2 & 4 do the same figure.

Part 3.- The Cheat

First man balances lady 2 but swings partner, then balances lady 3, but swings lady 2; then balances lady 4 but swings lady 3; then balances lady 1, but swings lady 4.

Men 2, 3, & 4 do the same figure.

Part 4 ~ The Breakdown

Swing your own, put your lady in the center and gents walk around outside the ring to the right. Swing the lady next to yours and put her in the center Repeat until you swing your original partner.

Michel says : "This dance was taught to me by M. Page of St. Adele, P.Q. who learned it from his father. You will have to use an LP record unless you have a violinist in your group. I suggest MH Glise a Sherbrooke".

## LA GIGEUSE

Square of 4 couples.

Everybody swing partners.

Gents turn your lady around you with your right hand holding her left hand, over your head, and direct her to the center of the set.

Gents walk around the set in 16 steps.

Bow to your partner and stand in front of the next one  
Men dance 8 jig steps.

Ladies now respond with 8 jig steps.

Ladies chain (Gents turn the lady facing you by your right hand over your head and direct her to the center to form a right hand star and chain to opposite man (ladies grand chain) and come home again with another right hand star. Gents turn the lady around you with right hand again.

Repeat until you come back home again.

Then all swing partner once more.

Note: La Gigeuse is a "Coquette" or "Breakdown". This kind of a dance, which comes after two sets always finishes "une danse caree". So there are no calls, and the music is a fast tempo.

SET DES JALOUX  
( Saguenay, P.Q. )



Square of 4 couples.

Couple 1 present and swing.

Man 1 balances his partner and swings the next and brings her back to his place and stands her beside his partner. He does the same with the other ladies, so that all four are standing in a line in his place.

They join hands and circle five hands around to the left and back to place.

Man 1 balances his lady, then promenades lady 2 back to her place. The same for the others.

Men 2, 3, & 4 do the same figure.

All promenade once around and swing partner in place.

## IA GIGUE A 8

Old cotillion of 1860 danced at Val Morin, P.Q.  
Square dance of 4 couples

1st & 3rd couples present  
2nd & 4th couples present  
Ladies right hand star once around  
Left hand star back to place  
All couples chassez one place to the right  
Everybody swing (small one)  
Men right hand star once around  
Left hand star back to place  
All chassez one place to the right  
Everybody swing (small one)  
Repeat dance three more times.



SET RUSTIC  
(Montreal)

1st version:

All couples march around the hall  
All swing partners  
All promenade the other way  
All in to the center  
Ladies present; men present and swing the other (lady on your left. Sometimes, swing the girl in front of you.

2nd version:

Ladies join hands and circle left and to the right. At the same time the men join hands and circle right and to the left.

3rd version:

Men join hands and lift them in an arch. The ladies walk under the arch. All swing. Then ladies make an arch and the men walk under the arch to partners. All swing partners.

4th version:

When promenading the lead couple go under

a bridge formed by the other dancers, others follow in turn. Separate the two lines, men in one, ladies in the other. All forward, and turn partner once around by the left hand, then once around by the right hand; left elbow reel partners; right elbow reel partners; all back to back (dos a dos); all swing partners and all promenade.

### REEL A 9

This dance, also called "Set a 9" was found at a dance festival in Jonquieres, June 24th, 1955, in honor of St Jean-Baptiste. The choreography was provided by M. Al-deric Simard, who gladly explained them to us, saying that it was a dance "of the old days" before 1900.

The dancers use a sort of a "galop" step throughout the entire dance, which gives it a style all its own. One does not call this dance.

Formation: 9 dancers arranged in groups of three - a man and two women with the man standing in the middle. The first trio stands face to face with the second trio. Third trio is also facing trio 1, but in place directly behind trio 2. The left side of the dance is indicated by the left side of trio 1.

#### The Dance:

The trios 1 & 2 present toward each other, 4 galop steps forward, and 4 galop steps back.

The men of trios 1 & 2 swing their left hand lady, 8 counts, then swing their right hand lady for 8 counts.

The trios 1 & 2 change places with 8 galop steps, each trio moving to their own right as they pass by. Trio 2 is now in the original place of trio 1, trio 1 is where trio 2 were originally. Trio 2 turn about individually to face center of the set.

Trios 1 & 3 now do the present - 4 galop steps forward and 4 galop steps back. Then swing as before.

Trios 1 & 3 now change places in same manner

as did trios 1 & 2. Trios 3 & 2 are now face to face and trio 1 waits in place, after turning about individually to face the center of the set.

Trios 3 & 2 now dance same figure, changing places with each other as they finish. Now all the positions are in the reverse order from the beginning of the dance.

Trios 1 & 2 now present as before. Then the two men reel their left hand lady by the left elbow once around, then reel their right hand lady by the right elbow once around. Do the same once more with both ladies as before. Then all take their places in their own trio.

Trios 1 & 2 change places as before.

Trios 1 & 3 now forward and back, then reel, and change places.

Trios 3 & 2 now do the same.

All are now in their original place. All salute, and the dance ends.

#### LE DOUBLE COIN



Double circle around the room; 2 couples standing face to face.

Circle four hands around - 8 steps

The other way back - 8 steps

Present to opposite couple with 4 walking steps and go through and turn back with 8 walking steps. The CCW couples go under the arch.

Present again in the center and go through and turn back in place. The CCW couple goes over this time.

Ladies chain - swing partners

Present again in the center and go through, do not turn back, face that new couple in front of you and repeat dance from beginning.



# FIDDLE TUNES FROM QUEBEC

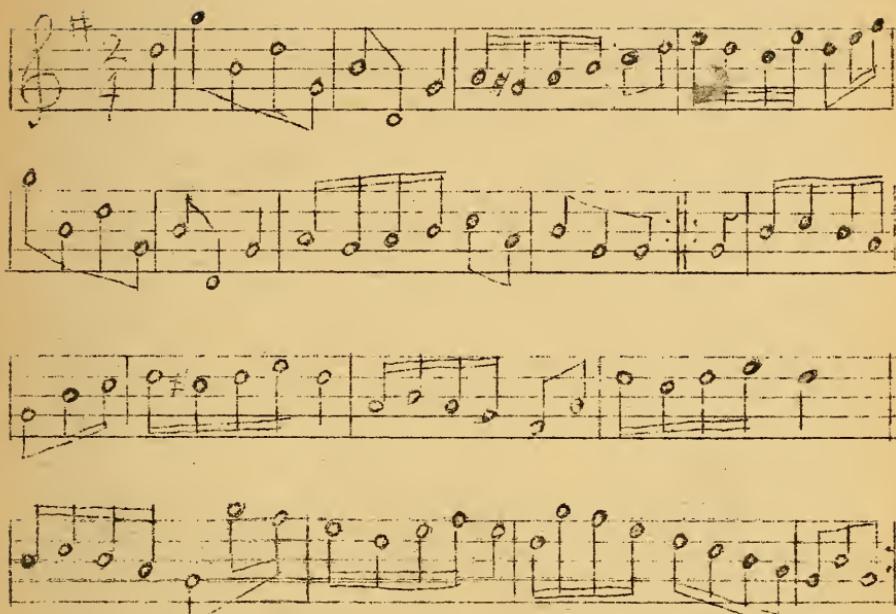
LE BREAKDOWN de PONT NEUF



Musical score for "Le Breakdown de Pont Neuf" featuring five staves of fiddle music. The score is in common time (indicated by a 'C') and includes a key signature of one sharp (F#). The music consists of various fiddle tunes, likely for a single instrument like a violin or fiddle.

The first staff begins with a dynamic 'f' (fortissimo), followed by a measure starting with a quarter note. The second staff starts with a half note. The third staff starts with a quarter note. The fourth staff starts with a half note. The fifth staff starts with a quarter note.

## REEL du PETIT MINOU



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## ST JEAN HORNPIPE

A handwritten musical score for "St. Jean Hornpipe". It consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is written on five-line staff paper. The score begins with a treble clef, followed by a bass clef, then a soprano clef, an alto clef, and finally a tenor clef. The music features various note values including eighth and sixteenth notes, with some notes connected by horizontal stems.

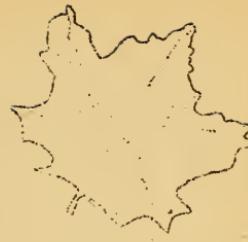
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## THE FIDDLER

### IN QUEBEC

by BOB HILL

Ever since their confederation into the Dominion of Canada in 1867, the French speaking people of Quebec province have clung tenaciously to their language, their religion, and their native customs. In this they have been aided by their Church and their Provincial Government, who tend to view with suspicious apprehension any influence which might be construed as an attempt to weaken the French Canadian heritage. Consequently, rural French Canada has only now begun to succumb to the transforming effects of the Industrial Revolution. This reluctance of the "Quebecois" to change their ways has been deplored by the industrialist, the statesman, and other progress-minded people, but not by the folklorist, for Quebec is one of the few remaining strongholds of authentic folk song and dance. Anyone who has ever tapped the treasure trove of Quebec folklore has been amazed at the vitality and popularity of old-time songs and dances which in other corners of the continent have been relegated to the musty annals of the antique collector. One of the fascinating by-products of Quebec's tendency to cling to folk tradition is that unforgettable individual - the French-Canadian fiddler. Several characteristics might

serve as a basis for comparison with his other North American counterparts.

Generally, the quality of his artistry is rather high. The tunes which a competent Quebec fiddler must have at his command are demanding even of a full fledged violinist. Jean Carrignan, perhaps French Canada's most accomplished fiddler, is regarded as an artist in his own right by the musicians of Les Concerts Symphoniques in Montreal. This high calibre of technical ability probably exists because the French Canadian fiddler is not "relearning" his art. It is impossible, for example, to speak of a revival of square dancing in Quebec, for there has never been a decline. The fiddler and the square dance have existed on a continuum high in the public favor ever since early settlement. The tunes and dances exist, and are acquired early by the upcoming generation. Jean Carrignan, to whom I shall refer frequently, was touring Canada with Wade's Cornhuskers, then the largest dance band in North America at the age of ten, and at age thirteen was arranging square dance music for a fiddle section of twelve violins. Jean's nephew Ti-Jacques, at age three has been sawing on a miniature violin, and so it goes.



The number of tunes which have been kept alive in Quebec is astonishing. Carrignan estimates that he could perform in the thousands without repetition, although he laments the fact that he neglected to acquire several tunes from his father who died three years ago. Perhaps the American "hillbilly" influence which has made inroads into Quebec through television will result in a trend harmful to the old tunes, but

so far this has not happened.

Another intriguing characteristic of Canadian fiddlers is their knack of tap-clogging their feet in rhythmic accompaniment to their fiddling. This is apparently a throwback to earlier Colonial days when instrumental accompaniment was too hard to obtain. This "tap tap-a-tap tap-a-tap" of the fiddler's feet, particularly if there are several fiddlers, provides a most infectious rhythm for square dancing. In early days, special wooden-soled shoes were worn to produce the right tone, which Jean-Paul Laroche claims he obtains by lining his fiddling shoe soles with beer bottle caps. The late Alphonse Carrignan, age 76, sire of the renowned Carrignan family of fiddlers, when asked why he was clogging his feet so vigorously even though he had just recovered from a stroke, admitted that it was exhausting, but that he could not fiddle with his feet still. Many fiddlers can perform an entertaining standing-up clog dance while fiddling. Delighted tourists are apt to judge such fiddlers by the fanciness of their footwork rather than by their actual playing ability.

Perhaps the most important single factor which benefits the French-Canadian fiddler, is his high degree of social acceptance. In Quebec there is not a wide gap between the accomplished folk fiddler and the symphony violinist. Two of Quebec's finest concert vio-



linists, Omer Dumas and Adrien Avon, have radio programs during which they do nothing but fiddle jigs and reels. The Canadian Broadcasting Corporation, in its efforts to help define a truly Canadian culture in the face of an overwhelming American radio, literary, television, and motion picture influence, has provided the

fiddler with a dynamic outlet for his talent. He is in constant demand for shows, dances, weddings, sugar parties, and even wakes, reigning supreme throughout Quebec society.

Just how long Quebec will be able to retain her unique cultural flavor in the face of inroads being made by the numerous arch-enemies of sectionalism, is hard to predict, but it is safe to say that as long as there is a distinctly French-Canadian Quebec, the fiddler and his tunes will multiply.

\*\*\*\*\*

#### FOLK MUSIC ON LP'S

To celebrate the tenth anniversary of the LP record, which Columbia developed and introduced, the firm is launching an ambitious new series, "Adventure in Sound" designed to appeal both to hi-fi devotees and to lovers of exotic music and song from foreign lands. The latter, especially, are devoted to authentic and highly enjoyable folk music of sorts that have seldom been available before on a major label.

With no intention of playing favorites, we think you will enjoy the following: "A Moment of Love" by the Trio Los Panchos, a collection of romantic Mexican and Spanish songs; "Caballero" with the Mexican baritone, Juan Manuel; "Mucho Gusto" Mexican music of the strolling, fiddle and guitar playing minstrels known as "mariachi"; "El Rodeo" by Los Chilenos singing folk songs of Chile; "Mandoline" with a Sicilian orchestra, playing Sicilian folk dances; "Grand Bal Musette", accordion and rhythm group plaing French dance hall classics to a polka beat; "From the Land of the Golden Fleece" Greek folk dances and songs.

Altogether, the series, which will be added to regularly, is a wonderful demonstration of how limitlessly the LP can broaden our knowledge and appreciation of the musical riches of the world.

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# DANCE HALL SQUARES



from "SQUARES GALORE"  
with permission of the author ROD LaFARGE

## LA FAVORITE de MONTREAL

First couple forward and back  
 Couples one and two right and left over and back  
 Same ladies chain and swing  
 Chain back and swing your own  
 On to the next, right and left over and back  
 Same ladies chain and swing  
 Chain back and swing your own  
 Compagnie - right and left over and back  
     (couple 1 with 4, couple 2 with 3)  
 Same ladies chain and swing  
 Promenade all around the hall (not with your partner)  
 Ladies chain back, swing your own

After chorus figure, repeat figure for other couples.



## QUADRILLE SALLE ST DENIS

First couple forward and back  
 Forward again and cut off six

(1st couple go between 3rd and separate, man to right, lady to left, around the outside back to place)

Pass the lady around

(1st couple face 2nd couple. Lady 1 gives right hand to man 2 who places his left hand on small of her back and turns her once around CW as in a ladies chain, passing her back to man 1 who joining left hands with her turns her around in the same manner CCW. Lady 2 remains idle. First couple now repeat this with other two couples in turn.)

Swing in the center, six hands around

All swing corners

All promenade home (with new partner)

Forward up and cut away four

(man to the right, lady to the left)

Pass the lady around

Swing in the center, six hands around

All swing corners

All promenade home (with new partner)

Forward up and cut away two

Pass the lady around

Swing in the center, six hands around

All swing corners

All promenade home

All swing your own

After chorus figure repeat figure for other couples.

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## SET SALLE ST ANDRE

First couple forward and back

Forward up and cut away six (as in previous dance)

Three by three (called three times)

(Man 1 joins hands with couple 4 to form a circle of three; lady 1 forms a similar circle with the 2nd couple. These 2 units circle left at the same time revolving about each other CCW in such a manner as to progress around the inside of the set. This "circling of threes" is now repeated twice as follows: once by man 1 with couple 2 and lady 1 with couple 3, then once by man 1 with couple 3 and lady 1 with couple 4)

Four by four

(Lady 1 stays with couple 4 while man 1 joins this trio - on his partner's left - to form a circle of four. Couples 3 and 2 join hands to form similar circle. These two circles now turn and rotate about each other just as the circles of 3 did.)

Right and left over and back

(couple 1 with 4, couple 2 with 3)

Same ladies chain and swing

All promenade (with girl you were swinging)

Chain back and swing your own

After chorus figure repeat figure for other couples.

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## DEUZ CONTRAS CAILLE A LA CANADIENNE

## LADY WALPOLE'S REEL

Balancez celle d'a cote  
 Saluez et puis swingnez  
 Promenez-vous en descendant  
 Et remontez tout en chantant  
 Separez-vous et descendez  
 Chaine au centre  
 Chaine autour  
 Rechaine au centre  
 Et fete son retour  
 Par un bon petit tour  
 Changez de cote  
 Vous vous etes trompes  
 Passez tout droit  
 Et vous arrivez.



## PETRONELIA

Balances bien gentiment  
 Et puis allez de l'autre cote  
 Banancez encore une fois  
 Et puis vous traversez  
 Balancez bien gentiment  
 Et puis allez de l'autre cote  
 Banancez encore une fois  
 Et puis vous etes retraversez  
 Descendez bien gentiment  
 Et revenez tout en chantant  
 Separez-vous et descendez  
 Passez tout droit  
 Et changez de cote  
 Saluez et revenez





# ABOUT THE "CEINTURE FLECHÉE"

Of all the arts and crafts of French Canada, the one to which the greatest interest is attached is almost a purely ornamental one, although the article produced may serve a useful purpose as well. I refer to the woven or braided sash, called the "ceinture fléchée" which is now so popular with many of the folk dance groups of Quebec province. It was very popular some sixty years ago, but sort of fell into disuse in later years, so much so in fact that the art of making them was almost lost. The well known antiquarian, Mr E. Z. Massicotte, has made considerable research as to the origin and method of manufacture of these sashes and it is to him perhaps, that we owe a far greater debt than we realize.

The name ceinture fléchée is given to this belt or sash on account of the arrowlike pattern which is woven into it. The use of some kind of a sash dates back to the seventeenth century, when it was an important part of the costume of the scholars of the seminary of Quebec. Similar sashes were also worn in the early days of the coureurs des bois. They were not however, the sashes of finely-twisted wool and elegant workmanship that are popularly known as the ceintures de l'Assomption.

The first mention in any printed document of the true ceinture fléchée is in 1845. It is mentioned again some forty years later in an article describing life in old Montreal, where it is stated that a good

ceinture cost at that time from ten to twenty dollars. This article goes on to say that the North-West Company imported a kind of sash from Scotland for the use of their employees, but that the prices were so high that the women of the province, whose sons were going to the North-West, learned to make them in order to save the expense of buying them. As the company recruited its helpers mainly from the neighborhood of L'Assomption, this fact gives support to the theory that L'Assomption was the place where the true ceinture originated.

Tradition has more to say upon this subject than history has, and in such cases tradition is almost equally important. And I now quote from the pages of "The Spell of French Canada": "At an exhibition of the Canadian Handicrafts Guild some years ago in Montreal, a very choice collection of ceintures was exhibited. After a good deal of difficulty a habitant woman was found, named Madame Vennes, then over seventy years of age, who had originally come from L'Assomption, and who could not only explain the structure of these sashes, but could weave them as well.

"According to her statements, the true ceintures flêchées were made only in L'Assomption, that is to say, in the region through which the river L'Assomption flows, and that it is only the Brouillette family to which she belonged, who knew the secret of this art. This is how it came about: Her grandmother, who came from Arcadia, received one day a visit from one of her countrymen, driven out of his country 'by the upheaval'. He wore a curious sash which he presented to her. As she was skilful in all kinds of weaving, that of the ceinture pleased her much by its originality. Seeing this, the Arcadian taught her how the weaving was done. These sashes captured the public fancy at once. The whole Brouillette family, men, women, boys and girls, devoted themselves to the work, and bequeathed the art to their descendants.

"Madame Vennes was only eight years old when she began work; since then she has made many sashes in the

course of her long life. Nevertheless, none of her children had wished to become masters of the art; 'for young people today,' she said with an accent of regret 'think this beautiful work does not pay well enough for what it demands of time and patience.'"

In the early years of the eighteenth century the ceintures worn by the scholars of Quebec were white. Then green was adopted, but not until the nineteenth century that a design of different colors appeared in the weaving. This took the form of arrow-heads with many variations. The favorite colors chosen were red, which occupied the center and borders, dark and light blue, two shades of green, yellow, and white.

The quality of the wool is fine, hard, lustrous, and very tightly twisted. Impossible to obtain such a quality of product, the weavers of the ceintures purchased the best wool possible and then re-spun iy by a special process.

The weaving process itself is very difficult to describe. About three hundred to four hundred threads some fourteen feet in length are first prepared, one end of these being fastened to the floor and the other to a hook. These are kept spread by means of a small wooden arm, and the weaving is done entirely with the fingers. The work is very slow, a good weaver not being able to make more than six or eight inches in ten hours. As these sashes are from eight to ten feet long it is easy to see that a vast amount of work is involved. The cost of these sashes was, in 1875, as much as fifteen dollars; and some of the best specimens are to day valued at from two to three hundred dollars.

Seventy-five years ago, no winter costume was complete without a ceinture. It is good to see this lovely old art being revived. At the request of the Folk-Lore Society of Quebec, the Sisters of Providence have undertaken the work of reestablishing the almost lost art. The Sisters have learned the art from one or two of the habitant women who still know it, and twenty years ago two members of the community, Sister Leonide

and Sister Marie-Jeanne, began the pursuit of this art. For art it is, and an art worthy to be ranked beside that of the carver in wood or stone.

No wonder that owners of a true ceinture fléchée, wear their possession with great pride.



Translated from  
"QUES'KIA?" #'s 6 & 7

# HISTORY OF THE FRENCH CANADIAN FOLKWAYS MOVEMENT

If we are alive and living today, we owe it to our forefathers. Who were they; what did they do? Lets have a look at the history of our movement and draw from it the conclusions that naturally follow.

The first folklore traditions came to us from

45

France. About 1760 was added contributions by the English, Scotch, and later the Irish. When the influence of American square dancing became stronger and stronger, many French Canadians gave up dancing in protest against the "American sets", which were to them a form of "Anglicization". They created, around 1830, an unfortunate state of affairs in our traditional dance-ways; little by little our old French dances were being forgotten because of improving public communications in our big centers. Soon all was quiet; song and dance disappeared from the centers; no longer did the people take pride in their traditions.

In 1910 Mr Charles Marchand took the first steps in the revival of folklore that took place in the following years. He was the first artist to arise and present songs of the countryside. His first concert was given in Ottawa.

At the same time, Mr E.Z. Massicotte and Mr Marius Barbeau scoured the countryside, gathering together a large collection of story, tale, and song. The material was at hand, it needed only the right occasion to put it to good use. In 1919, the Montreal Historical Society, with Mr Victor Morin, its president, and the American Folklore Society held two evening meetings at the St. Sulpice Library to draw to the attention of the French Canadian the value of their folklore. The meetings were highly successful.

In 1920, our Premier, Mr Conrad Gauthier, made use of our traditions for his demonstrations at the National Monument. The big provincial expositions of 1925 and the Quebec festivals of 1930 and 1932 drew an ever increasing number of people interested in folklore.

It was under these conditions and results of the efforts of those pioneers, that was born the French-Canadian folklore movement.

The first organization to make use of folk dances as an activity was the School of Physical Education

founded in 1938 by Miss Cecile Grenier. Ever since - this school is still flourishing - a great number of leaders have received diplomas and have been teaching. From 1939 to 1942, Miss Grenier organized festivals for school children in which folk dances played a big part.

The movement began to spread with the arrival of Abbe Llewellyn of the clan St Jacques. Already French scout masters had introduced some dances in scout camps. From this group we got the idea of evening parties with mimes, games, rounds, and songs as activities, especially in family groups. There it became evident that a veritable movement had started.

From the St Jacques group there grew out at the same time "The Ouacuarons et Sauterelles" with Mr George Kelly, Father Ambroise LaFortune and Mr Andrew Rochon as leaders. They were to make a big contribution to the movement by developing leaders, in bringing out new dance techniques and in putting on shows and demonstrations.

Thus with Father Ambroise LaFortune spread this use of dancing. One of the first folk dance camps took place in 1944 under the direction of Miss Suzanne Cloutier and Mr J.P. Geoffrey. The ground had been prepared, the first group was already appearing - "Les Villageois". This group, which is always working to spread the interest in folklore, was founded in Quebec by Mr Jean Marie Lachance, in 1945.

However, the result of all these gropings and attempts was the foudation of the "Company of Leisure", soon renamed "Order of Good Time" in memory of "L'Orde de Bon Temps" founded in 1606 by Champlain at Port Royal.

January 12, 1946, Mr Roger Varin got together a group of leaders and founded the first club of the Order, called "Equipe des Veillees et Spectacles" with Mr Guy Messier as leader.

The first activity of the Order of Good Time was a ball at the National Monument. This ball was the landmark of a prodigious adventure: the big spread of this organization. Within three years the organization had set up 34 clubs in sixteen cities. This figure clearly indicates that the organization was filling the ever-growing need of youth: organizing their leisure time.

It was at this time that took place the first folk festival with an international flavor, the one put on at Ville St. Laurent. That was also the time of the beginnings of the School of Popular Arts of Mr Alexander Therien.

The organization did a grand piece of work: representative groups at American festivals, organizing leadership camps, research for new possibilities, conferences, etc. Unfortunately, lack of good discipline, of stiff framework, and of good leadership brought about dissensions in some regions.

In September, 1953, for certain reasons, the Montreal OBT decided to resign from the ranks of the OBT and to organize under another name. And so it was that the "Nine Troubadours of Quebec" came into being, or briefly put, the "T-Nines" in Montreal and the OBT in certain regions of the Province.

The breakup was unfortunate, for it weakened two groups that needed each other to live, and forced them to move about in their own small circle. Consequently, this separation favored the growth of several other local movements and prevented the clubs already forming from joining the provincial folklore movement. Of the 56 clubs founded by OBT, 54 no longer exist, and 15 one-time clubs have become independent, 3 belong to OBT and 10 to T-Nines.

But the folklore movement is now a reality. It is made up of groups, clubs, and individuals who dance the country dances to study them and enjoy them - How are these people building up background? Right now

they tend to move in two directions: they dance, without knowing too much about it, simply to enjoy themselves, or they dance to make a study of the make-up of the dances and of the new steps in all their exactitude. Either way is an extreme, and should be avoided.

If, for example, dancing is put at the level of the general public, as one says, they will lose little time in lowering that level. The aim must be to educate the people to do better, to improve, to learn, even though for some persons dancing is only a pleasant pastime. Skiing and skating are certainly matters of study and of workshops, why not dancing?

On the other hand the end must not be confused by the means. Good dance form is a means that should not hinder our improving ourselves, nor cause us to lose the folk spirit that goes along with it. If the desire to dance well makes us punctilious, mean or narrow minded, this wrongly construed ideal destroys the values of country dancing; what matter these steps expertly done, if we are not developing, if we are not becoming better persons?

It is impossible to create a movement, in the sense of building it up, around some skill. It is impossible to bring people together solely for one skill, that is agitation rather than real action; it is a move for the use of spare time rather than one entire movement. It is possible to create a movement depending on skill yes, but above all, around it is a faith. This faith or belief in a movement is the reason for the existence of the group and for its actions. Thus we see the reason for balance between skills, faith and discipline that coordinates any movement.

It is only within a movement with regular corps leadership and with definite goals that our present folklore clubs can expand; without organization of this sort, all our work will have to be done over again and again.

Action commonly understood and undertaken by all

under the guidance of a centralized framework - made up of representatives of various areas - is the only possible solution, faced as we are by so much isolation of groups and so much good will, of which we are today well aware.



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## RECETTES DE CUISINE

French-Canadian food is prepared to appeal to hungry men and women; the meat dishes, most probably because of the rigorous climate and the long hours spent outdoors by the trappers and woodcutters, are the heart and soul of "Habitant" cookery. They are exceedingly fond of potatoes and eat enormous quantities of them prepared in countless ways. Dainty, thin slices of pale white bread would not be appreciated; instead there is a demand for large loaves of home-style bread, hot and delicious. Even city dwellers do not willingly accept anything but the country-style bread. The national sweet tooth inclines toward maple syrup and large amounts of it are used for sweetening practically everything. But there is much more to Canadian food: such specialities as the famous Canadian pea soup, the excellent locally made cheeses and ales, "tourtiere" (the national meat pie), and "grand-peres" (a maple syrup dessert), "croquignoles de Quebec" (Quebec doughnuts) are all favorites in the province.

It is interesting to note that the croquignoles are, in the countryside of the province, the food par excellence for Christmas. Good housewives would believe that they were neglecting the good old customs if, on

return from Midnight Mass, the family and the neighbours could not sit down around an appetizing heap of golden croquignoles encrusted in their covering of sugar frosting.

A unique Canadian product is the Canadian bacon, well accepted all over the world, but particularly in the United States. Both coffee and tea are popular with the Canadian public.

### TOURTIERES A LA CANADIENNE (Canadian Meat Pies)

3 lbs pork, not too lean, chopped	
2 onions, chopped	$\frac{1}{4}$ tsp paprika
1 tsp salt	pastry
	$\frac{1}{4}$ tsp pepper

Mix onions, salt, pepper and paprika with meat. Place in a saucepan, cover with water, and let simmer for 1 hour. When the meat is cooked it should not be dry, but rather moist. Put the meat mixture into individual pastry shells, cover with a top layer of pastry and bake for 15 minutes in a hot oven (400F).

### CREPES DU LARD (Salt Pork Pancakes)

6 to 8 slices salt pork	4 eggs
2 cups flour	2 cups milk
$\frac{1}{2}$ tsp salt	

Fry salt pork to a delicate brown. Into a bowl sift the flour mixed with salt. Beat the eggs and add the milk. Pour this mixture slowly into the flour to form a smooth batter. Pour the batter over the individual pork slices, fry on both sides. Serve very hot on heated plates. Grated maple sugar is delicious sprinkled over these pancakes.

CROQUIGNOLLES DE QUEBEC  
 (Quebec Doughnuts)

1/3 cup butter	1 cup sugar
2 egg yolks, beaten	3 cups flour
2 egg whites, stiffly beaten	3 tsp baking powder
1/3 cup milk	1/2 tsp salt
1 tbsp brandy	

Cream butter until soft and fluffy, add egg yolks, then the stiffly beaten egg whites, milk, brandy and sugar. Sift together flour, baking powder and salt. Add to the first mixture. Roll this dough 1/3 inch thick and cut in rounds, making gashes in the top of each doughnut. Fry in deep hot fat (370F), drain and roll in brown sugar. The Quebec cooks claim that the flavor is greatly improved if the dough is chilled overnight before frying.

SOUPE AUX POIS  
 (Pea Soup)

There are many ways of preparing this famous dish; every housewife has her own way of doing so. All seem agreed that it should be fairly thick - "thick enough to walk on" is one way of stating it! And all seem agreed that it is improved to cook it with a ham-bone. Failing to have that important ingredient should not prevent you from trying your hand at it, like this perhaps.

2 cups dried yellow peas	2 tsp salt
8 cups water	1/2 tsp pepper
1 onion, chopped	1/8 tsp sage
8 slices bacon, cut into 1 inch pieces	pinch of savory

Wash the peas thoroughly and discard any imperfect ones. Soak them in water overnight. Cook the peas in a large saucepan, in the water in which they were soaked. Add the onions, bacon, salt, pepper and sage.

Cover and cook over low heat for 4 hours. Correct seasoning to taste. A few minutes before serving add the pinch of savory.

**GRAND-PERES**  
(Dumplings In Maple Syrup)

2 cups sifted cake flour	3/4 cup milk
1 tbsp baking powder	2 cups maple syrup
1/2 tsp salt	2 cups water
	3 tbsp butter

Sift the flour, baking powder, and salt together at least three times. Cut in the butter with two knives or with a pastry cutter. Add the milk and mix well. Combine the maple syrup and water in a saucepan and bring to a boil. Drop a tablespoon of the dough into the syrup mixture, and continue, tablespoon by tablespoon, until the dough is used up. Cover immediately. Since the dumplings must steam, it is essential that the cover should not be removed until they have cooked for 25 minutes over medium heat. Serve very hot, together with the syrup in which the dumplings were cooked.



\*\*\*\*\*

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Ralph Page, 182 Pearl St. Keene, N.H.

\*\*\*\*\*

## THE TOWN CRIER



BORN: January 16th to Mr & Mrs George Baird a son, Jeffrey Keating.

DIED: April 4th in Keene, N. H. Halton Richardson, Jr. A bass player in Ralph Page orchestra for many years.

BORN: To Mr & Mrs Don Miller, a son, Scott Alan, March 24th.

BORN: To Mrs & Mrs Frank Peters, a daughter, Christine Mary, April 11th.

The Folk Dance Associates of Chicago recently held a 2 day Hungarian Dance Institute with Alice Reisz guest instructor.

\*\*\*

The Sixth Annual Los Angeles Feis (Cead Mile Failte) at Mount Carmel High School, L.A. Sunday, May 25th.

\*\*\*

3rd annual Folk Dance Conference at Santa Barbara College, University of California, August 24-30, 1958

\*\*\*

The Double H and the Hoosier Stars Square Dance Clubs of Jeffersonville, Indiana, are having a trailend dance Wednesday, June 18, 1958 at the Youngstown Shopping Center in Jeffersonville, located just across the bridge from Louisville, Ky.

\*\*\*

The New England Recreation Leaders Lab. Camp Pinnacle, Lyme, N.H. August 29-September 1, 1958, with Larry Eisenberg, Rod Linnell, Phil Merrill and other leaders.

\*\*\*

New Hampshire Folk Festival, Saturday, May 24th at Pembroke Academy, Pembroke, N.H. One day only: Morning workshops; afternoon & evening callers Jamboree.

\*\*\*

11th annual Folk Dance Camp, College of the Pacific, Stockton, California. 2 sessions of 1 week each. July 28-August 2 - August 3-9. Write to Lawton Harris, College of the Pacific, Stockton 4, California, for fur-

ther information.

\*\*\*

The 8th annual New England Square & Folk Dance Camp, Camp Becket in the Berkshires, August 25 through September 1, 1958. Write Warren Scott, YMCA, 316 Huntington Avenue, Boston 15, Mass.

\*\*\*

Idyllwild California Folk Dance Workshop, July 14-18. Write Dr Max Krone, Idyllwild, California.

\*\*\*

Pittsburgh, Penna. Spring Camp sponsored by the YWCA at Camp Carondowanna, May 23-25. Write to Helen Spano, 203 Wood St. Pittsburgh, Pa.

\*\*\*

School of Community Arts, Tatamagouche, Nova Scotia, August 18-22. Squares, contras, folk & rounds. Write Maurice Hennigar, Box 578, Halifax, Nova Scotia.

\*\*\*

Los Angeles California kolo weekend, June 21-22 - Write Lindy Landauer, 135 Sequoia Dr. Pasadena, Calif.

\*\*\*

American Squares School, Lincoln Memorial University, Harrogate, Tenn. June 29 through July 6. Contact C.C. Thomas, 500 E. Red Bank Ave. Woodbury, N.J.

\*\*\*

Maine Folk Dance Camp. 3 sessions, Pioneer Camps, Bridgeton, Maine: June 7-13; 14-20; 21-26. Write to Mrs Alice Morey, Fort Kent, Maine.

\*\*\*

Teela Wocket Dance Camps, Roxbury, Vt. June 23-29; August 27-Sept. 10. Write Prof. Don Begenau, Queens College, Flushing 67, N.Y. for further information.

\*\*\*

Scottish Country Dance Society's weekend July 18-21 at Long Pond, Plymouth, Mass.

\*\*\*

Folk Festival May 23rd at the Museum of Fine Arts in Boston, Mass. with the cooperation of the New England Folk Festival Association.

\*\*\*

Country Dance Society annual CDS weekend at Long Pond, Plymouth, Mass. June 20-23.

Pinewoods Dance Weeks, August 3-17. American and English dances - country, square, contra, round, morris & sword; recorders, orchestra, folk songs. Both dance weeks offer the same general program, with change of material for those staying for two weeks. The group divides for daytime learning, meeting in the four open air pavilions, so that beginners, intermediate and very experienced dancers can be accommodated. All meet together in the largest pavilion for mid-morning demonstrations and evening Country and Square dance parties. Folk singing and recorder classes each meet for a period every day. The staff: May Gadd, director; Phil Merrill, music director & contra caller; Ray Smith, square dances. Country, morris & sword dance teachers: Renald Cajolet; Louise Chapin; May Gadd; Bob Guillard; Bob Hider; Genevieve Shimer. Song leader, John Langstaff. Recorders: Martha Bixler, Gretel & Paul Dunsing, Eric Leber, Gloria Berchielli, Genevieve Shimer. Also - Andy Rowan Summers, folk singer; Evelyn Wells, lecturer traditional music; Dick Best orchestra. For further information please write to Country Dance Society of America, 55 Christopher St. N.Y. 14, N.Y.

\*\*\*

DANCES OF THE JEWISH PEOPLE by Dvora Lapson contains the most important folk dances of the Jewish people, both Israeli and East European, published by the Jewish Education Committee of New York, Inc. 1776 Broadway, New York 19, NYG. at \$2.00 per copy. Also by the same company: JEWISH DANCES THE YEAR ROUND, by Dvora Lapson at \$2.50 per copy.

\*\*\*

Seminars ON AMERICAN CULTURE July 6-12 and July 13-19 with lectures on : History; Hudson-Champlain Valleys; Preservation of Historical Materials; Frontier Folkways; Family History; Victorian Taste. Morning and afternoon lectures. The seminars are sponsored by the New York State Historical Association and held at Cooperstown, N.Y. Further information may be obtained by writing to Louis C. Jones, Director, New York State Historical Ass'n. Cooperstown, N.Y.

\*\*\*

If square dancing is your hobby, then you should know

that by writing to Square Dance Vacations, Kirkwood Lodge, Osage Beach, Missouri, you can obtain a brochure explaining all about their 7 week camp set-up.

\*\*\*

California's Most Unique Celebration, the "Jumping-Frog Jubilee" May 15-18 at Angels Camp.

\*\*\*

Rod Linnell, famous State of Maine caller has recently recorded an album of calls for Rodeo Records on 45 rpm - 4 dances with calls on one record.

\*\*\*

You may obtain a copy of the National Square Dance Convention program before the festival by sending \$1.00 to P.O. Box 1553, Louisville 1, Kentucky. The program will be mailed to you not later than June 1st, 1958.

\*\*\*

The Folk Dance Leadership Council of Chicago will sponsor a week end folk dance camp June 5-7, at Forest Beach Camp, New Buffalo, Michigan.

\*\*\*

Come And Bring Another Dancer is the slogan for the Country Dance Society (Boston) Picnic and Party, Saturday, June 7, 5:00 - 10:00 o'clock, rain or shine at the Norfolk Agricultural School, Walpole, Mass. Dances in 2 halls: squares in one, English in another. Round up your friends, and come one, come all.

\*\*\*

DIED: April 18, in Tokyo, Japan, Sadao Yamada, aged 44 years. Yamada-san was my first interpreter on the late Japanese teaching tour.

\*\*\*

4th Annual Southwest Polio Benefit Square Dance Festival, all proceeds to Dallas County Chapt. National Foundation for Infantile Paralysis, Saturday, November 22, 1958. Afternoon & evening sessions. In the Memorial Auditorium, Dallas, Texas. Room for 250 squares

\*\*\*

The N.H. Scottish Country Dance Group of Manchester & Clan MacKenzie will combine their talents in a Highland Ball in the Memorial Student Union Bldg at the University of New Hampshire, Saturday, May 31. Ballroom & Scottish Country Dancing for all.

If you are vacationing in British Columbia this spring or summer be sure to contact Harry Somerville, 207 Provincial Bldg. Abbotsford, B.C. Reason? This is "Centennial Year" in the province and there's plenty of dances scheduled for the season, including jamborees and other special square dance events.

\*\*\*

Folk Song Festival in John Hancock Hall, Boston, Mass. May 9th, 8:30 P.M. featuring John Jacob Niles and Oscar Brand.

\*\*\*

Write to Cantabrigia Bookshop, 18 Palmer St. Cambridge 38, Mass. for their latest catalog of books on folklore, folk songs, etc.

\*\*\*

Pennsylvania Dutch Folk Festival July 2-6 inclusive at the Fairgrounds, Kutztown, Penna. Sponsored by The Pennsylvania Dutch Folklore Center.

\*\*\*

Write to Jim Moseley, 293 Beacon St. Suite 8, Boston 16, Mass. for a copy of "OFF BEAT" and news of how to to find ways of having unusual fun.

\*\*\*\*\*



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